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CREATIVE ACTIVITIES FOR THE CLASSROOM

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Cover by June Lederer, senior high student, Indianapolis Public Schools

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By DOROTHY B. CALDER

Art Supervisor
Elementary Schools
Decatur, Ga.

Rx FOR ART TROUBLE...

"My children want to do the same things in art every time," complained Miss J. as she spread out a row of pictures showing battles on land, sea and in the air — with directions of projectiles clearly indicated. "My youngsters won't stop copying," bemoaned Mrs. S.

"I can't keep mine from using pencils and drawing just tiny objects," said Miss B. Some of her fourth-graders were still using low base lines, and the papers under the unhappy crayoning gave evidence of the use of both ends of the pencil.

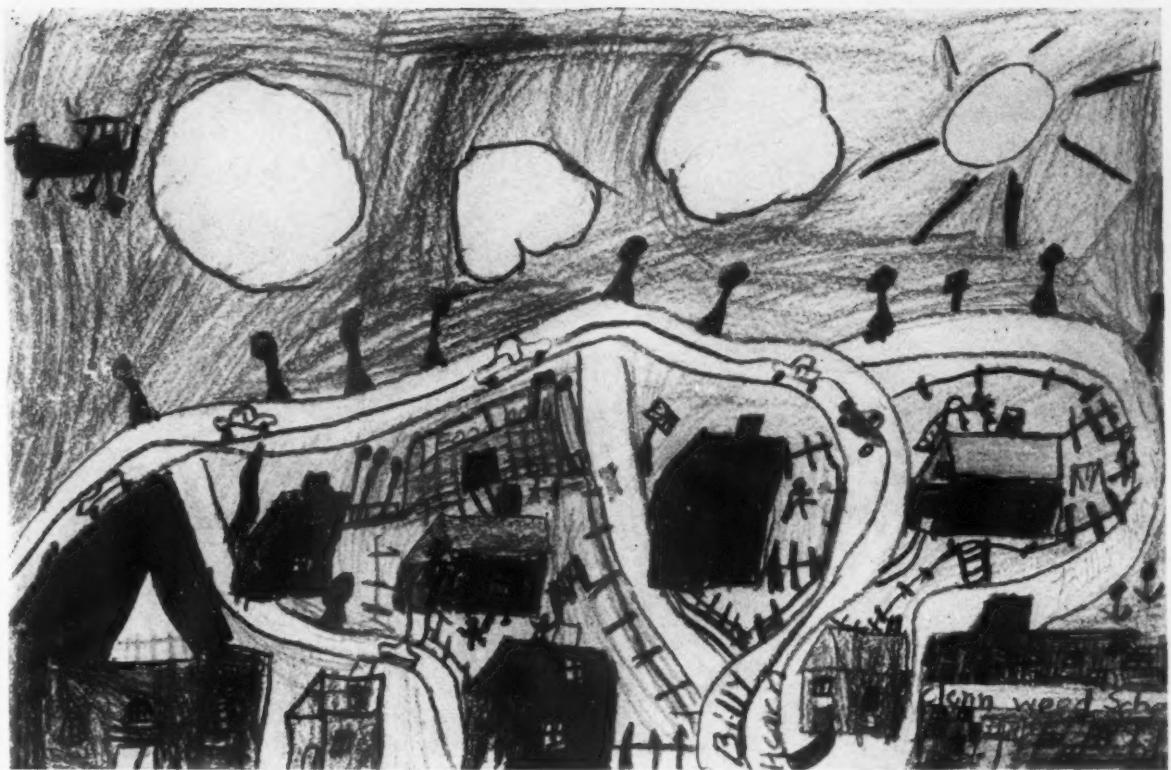
"I don't think my children like art," contributed Miss L. as she counted only 26 small designs from her class of 33 sixth graders.

These laments, so often heard from teachers in the middle elementary grades, are symptoms of creative recession or lost ground in the children's emotional experiences and growth. They are indications of an art program that is headed for or has found the proverbial rut. Fortunately, searching for the causes of these ailments will usually lead us to discover effective remedies.

Whether the subjects are boats, fashion models or paper warfare, "doing the same thing all the time" may indicate a lack of confidence on the child's part to try anything different — or that he has not been properly motivated to think creatively in other channels. Creative art, to be effective, must be the result

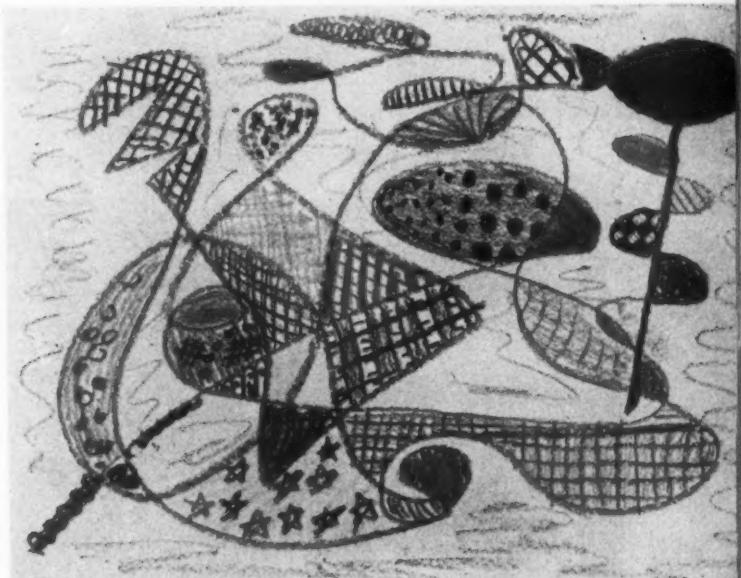


Wiley McManus says, "I like art when you can try out ideas and sorta play around. I can't do people and animals very well, but I sure have fun with colors and designs."



Billy drew nothing but airplanes until teacher "wondered what Decatur would look like from the air."

Terrie, a happy, well-adjusted second-grader, draws with large, free motions on big paper.



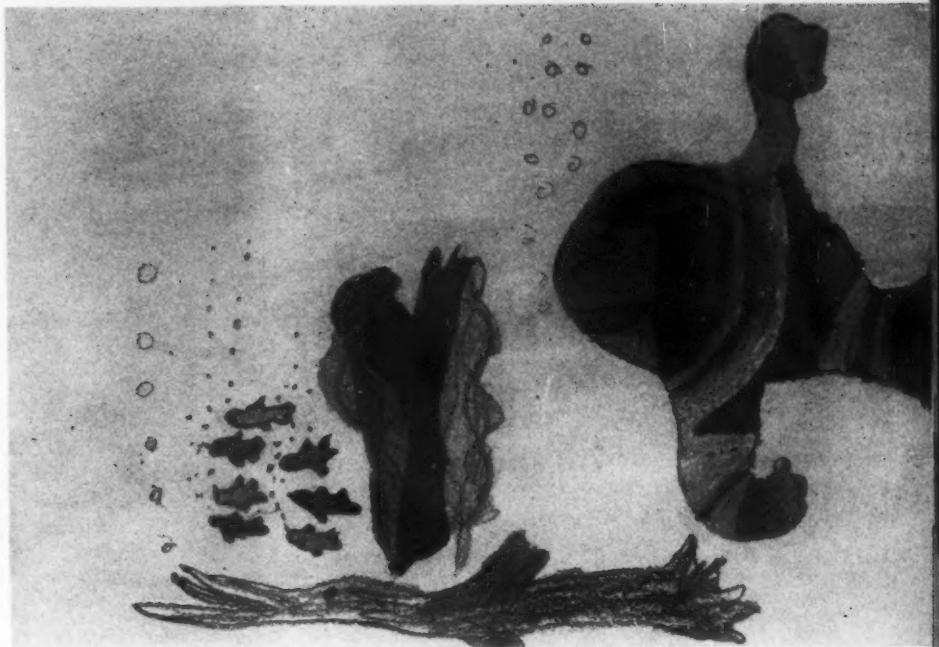
Crayon "happygram" takes us away from precise lines and stiff figures.



First-graders at Winnona Park School have a lesson in observation. By looking at themselves and others they learn to put features and limbs in the right places. In self-portraits, below, coming personalities cast shadows before.



On theme of "What's it like to be a fish?", one third-grader draws undersea denizen with arms.

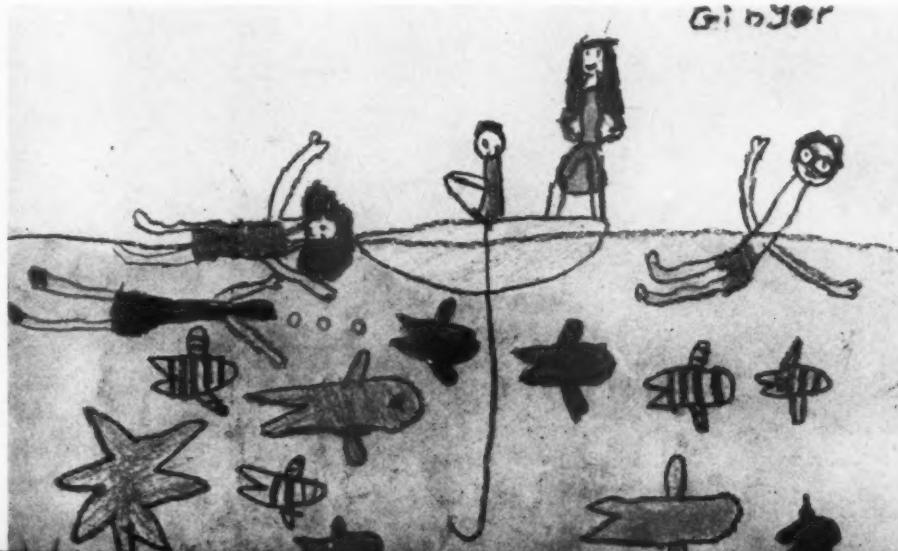


of careful planning that takes into consideration the relationship of the project to the child's experiences, ready and varied materials, and a time for "talking it over" or stimulating the imagination. Children cannot be expected to create from either a vacuum or a welter of unorganized ideas. It is lack of guidance that produces "the same things all the time".

Correlating art with other studies has its limitations — but many possibilities, too. From a study of the

ocean or of water life comes a suggestion. "I wonder what it's like to be a fish? What would I see down there with my ever-open eyes? How many colors are there in my fishy friends and in the forest of water plants?" This becomes an experiment in using crayons vigorously when a thin tempera wash is used over the picture instead of coloring in the water. Only bright colors show up, and white is magic! The same treatment — varying the color of the wash — is fun to use for a windy day picture, a night scene or a study in abstract design.

Amused by thought of invading fish's domain, Ginger includes people. Note goggled swimmer.





Poor Man's art period births exciting pictures as fingers "make do" with paper and paste.

Copying will always be a problem as long as the little "artist" in the room receives so much recognition. This precious factor is necessary to every child, but more important to the one who is clumsy or timid or unhappy than to the child already endowed with ability. Each child's honest creative effort merits praise, and each should know the satisfaction of having his own work displayed. Another invitation to copy is found in the classroom where cute cutouts,

patterns and pictures form the decoration. This places emphasis on conformity, not originality. The child is aware that his own work appears crude beside these standards of perfection, so he copies because he has lost faith in his own ability.

To prove that it's fun to be different, make length-wise folds on sheets of paper that will take but not immediately absorb ink. With one bottle of ink and one wide brush to a row or table, each child has a turn to dip the brush in the ink (do not wipe it on the edge of the bottle) and paint one or two long, wiggly lines on *one* side of the crease. After each child has his turn, fold the paper and rub it in a circular motion. This is a "Blot toe" and the wierd, mirrored shapes make a fine start for a design for savage armor, a kite, or a book cover. Bright-colored crayon may fill in some of the un-inked areas. This project may be used as an introduction to free forms in art and in nature.

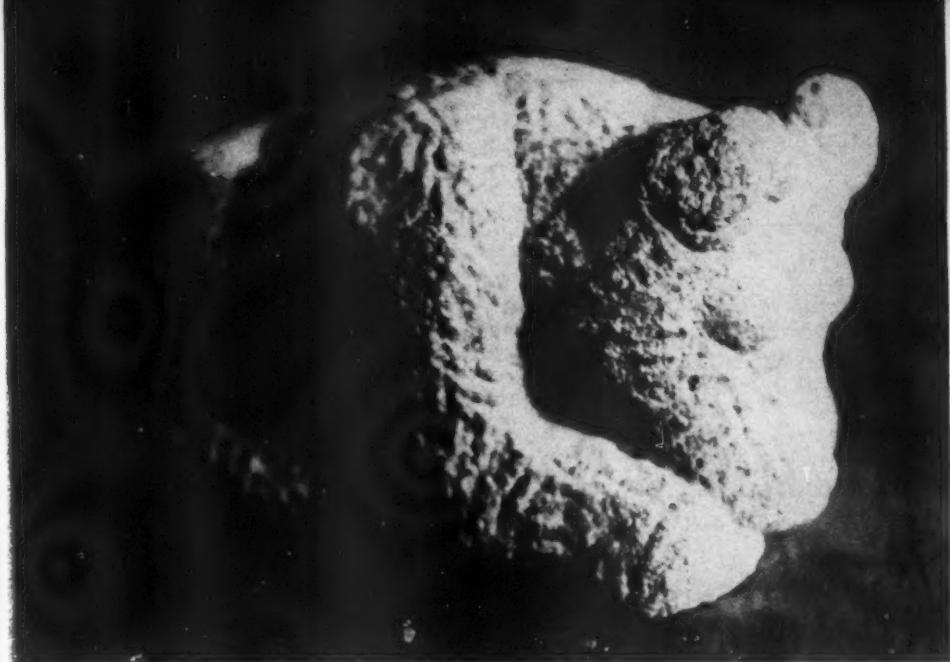
The realm of the funny and the fantastic discourage copying. Hand puppets are exciting to make, and out-of-the-ordinary features, coloring, and clothes tease the imagination. Puppet-making often leads to making up original plays.

Pencils are made for writing. The limited motions and small symbols demanded for legibility do very little for creative art where emphasis is placed on self-expression and the freedom of motions that aid coordination and

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Listening to "Country Dance" made Patricia think of school playground for tempera painting.



Toothed chisel leaves this rough-textured surface on Willis' simple, compact bear.

"...to break the marble spell

is all the hand that serves the brain can do."—Michelangelo

By IRVING BERG

Pershing High School
Detroit, Michigan

The urge that drove early man to create an image in stone has survived all modern "easy-to-do" substitute media. Stone is hard, as hard as the centuries can make it, and man's hands are soft. Yet the urge to mold and shape it prompts us to take simple tools, not much changed from the crude tools of early man, and slowly chip a design into stone.

Even the sophisticated teen-ager living in a jet-propelled age is eager to try his hand at carving in stone. Not every student in the art class will get to the chipping stage. Some are modelers by nature who will want to continue with clay, plaster, and other flexible media. But in every class there is a determined core of potential carvers anxious to chip into the hard and heavy block, to discover what lies inside, to chip away the sands and minerals forced together by centuries of fire and storm, to hold a chisel in one hand and a hammer in the other and to feel the shock of their bite into stone.

This is not an easy "anyone-can-do-it-in-one-period"



Margo and John are roughing out their stones. The right hand provides power, the left guides chisel.



John has smoothed stone with toothed chisel, now uses point to make major change.

type of activity but a truly challenging and richly rewarding experience. Nor is this experience only for husky male teen-agers. Since strength of character is the determining factor rather than strength of hand, girls can be just as successful as boys.

The tools necessary for the student stone carver are few and inexpensive. Most can be purchased from hardware stores which supply builders and only a few will have to be purchased from sculpture supply houses. Monument shops in your locality may have them to sell.

Any broad metal-head hammer will do the job of pounding but a two- or three-pound short-handled sculptor's hammer is best. For cutting into the stone only two chisels are needed: a pointed chisel and a toothed chisel. Flat chisels and rondels are useful but beginners can get along without them. A bush-hammer or boucharde, which looks like a hammer but has a pounding surface composed of many sharp cutting teeth, is handy but not absolutely necessary.

Abrasive tools fall into two groups: rasp and file abrasives and stone and mineral abrasives. A rasp is a coarse fast-cutting tool with cutting teeth composed of many sharp pyramids of metal while the finer cutting teeth of a file are lines cut into the metal. The second group, stone and mineral abrasives, are for final finishing and polishing. They include rubbing stones, sand paper, emery cloth, tin oxide and anything else that can be invented or purchased to polish the stone.

Ordinary glasses or inexpensive plastic ones will protect the eyes from annoying and dangerous chips of stone. Special protective goggles are only necessary where working on hard stones. Use of masks is important only when silicates are present (as in granite). Otherwise there is no danger for the part-time carver of inhaling dangerous dust.

One of the problems that challenges the ingenuity of all sculptors is how to make the stone sit still while carving proceeds. Sand-bags made from the non-porous burlap bags which hold dry clay works very well. Pails filled with sand will hold and fit any size stone. Oil drums filled with sand and earth make perfect carving stands for out of doors.

Choosing the stone to be carved is an adventure in itself. Test it by chipping on it with a point. The stone should not be too soft or crumbly nor should it splinter into unpredictable chunks. Wetting the stone sometimes shows up faulty cracks which may fracture later. Boulders have been used successfully by sculptors but they are usually of igneous origin. They are hard and often unpredictable. Igneous rocks are the hardest and are formed by fire deep in the center of the earth. As these molten masses are forced slowly to the surface of the earth they cool and solidify into rocks of varying hardness.



Paul uses rugged, exaggerated forms to express spirit of debater. Limestone is smoothed but not polished.



Evelyn carried her "working man" and tools home by bus to do extra work on week ends. Her determination won a scholarship at an eastern art college.

Stone companies which provide builders are a good source of supply for the beginning carver. They usually have limestone or sandstone, semi-hard rock of sedimentary origin. Sedimentary rock is formed by particles of rock eroded by water and other elements in the atmosphere, slowly carried by river and stream to large lakes and oceans and deposited. In time this sediment intermingles with skeletal remains of fish to form various stones. Skeletal remains of fish are mostly calcium carbonate, the main ingredient of limestone. Sandstone is composed of fine

grains of sand held together by various cementing materials of which quartz is the most durable.

Alabaster, or gypsum, is the softest and is a composition of mineral forms. It has dramatic grain and color and is sometimes mistaken for marble. Every stone company has a scrap pile rich in odd-shaped stones which are perfect for the beginning carver. Monument shops use granite which is very hard and requires the use of special tools, but may be able to provide marble, a metamorphic rock which is fairly hard but satisfying

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KNEELING WOMAN—Terra cotta (1926) by Henry Laurens

ART APPRECIATION SERIES

OLD AND NEW BOOKS ON ART

From his earliest youth Henri Laurens was attracted to sculpture and determined to devote his efforts to this area of the arts. The son of a Parisian day laborer, he apprenticed himself to a stone carver at the age of 14 and attended free sculpture classes at public night school.

Before World War I the young sculptor rented a studio in Montmartre, a section of northern Paris famous as an art colony, where he met many of the young painters and sculptors who were later to become world-famous. Here he was influenced by the new cubist movement and he spent long hours experimenting with blocky three dimensional breakdowns of guitars, women and bottles. Unfortunately, few buyers took notice of these efforts in wood and stone.

By the late 1920's, Laurens began smoothing his angles and swelling his planes into riper curves. "I felt I was drying out," he says about this period of his work. "I wanted something more sensual . . . above all, what there is in a truly feminine woman. Cubism was too strict. I wanted to humanize . . ."

But still his work received little recognition. While his friends issued manifestoes, wrangled in the cafes and sold their boldest experiments on a booming market, Laurens worked quietly and his sculptures piled high in the shady garden of his house outside Paris.

Gradually collectors and museums began to recognize that here was a sculptor of deep integrity and rich talent. They saw in his work a very personal and compelling intensity. They appreciated the solid, architectural quality of his forms. They saw a new majesty and monumentality whether the piece was carried out on a large or small scale.

But if recognition came slowly, it was enduring. Early this past year Henry Laurens received one of the greatest honors of his long career. At the International Art Exhibition held in Sao Paulo, Brazil, a distinguished jury awarded him the grand prize of \$10,880 for his sculptor entitled, "Siren."

Kneeling Woman
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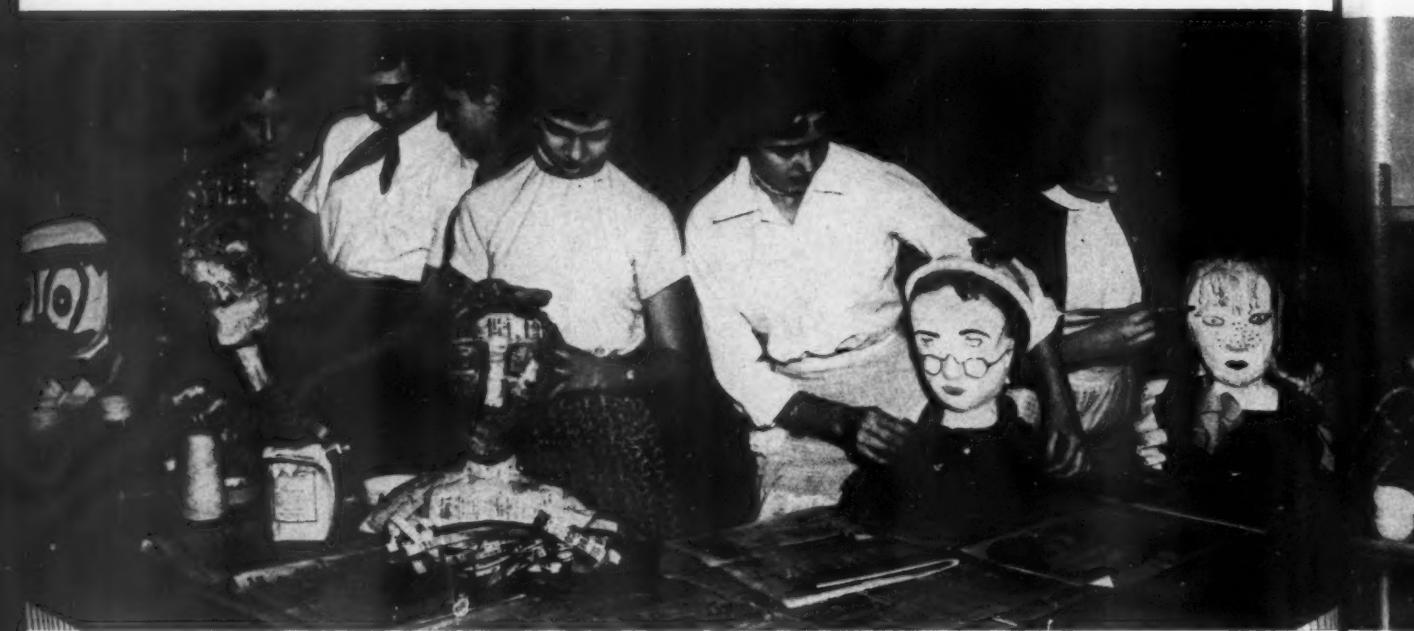


ART IN INDIANAPOLIS

By **T. VAN VOORHEES**

Supervisor, Art Service Branch
Division Curriculum and Supervision
Indianapolis Public Schools

1



Several years ago, I accepted a position helping to direct the art program in Indianapolis. There were approximately 70,000 youngsters in the schools at that time, ranging from kindergarten through high school in this city of about a half million population. I had been directly associated with art, art teaching and school children for many years, but the responsibility for these 70,000 boys and girls receiving art instruction as a part of their educational experience, frightened me. Among them would be the painters, architects, designers and craftsmen of tomorrow.

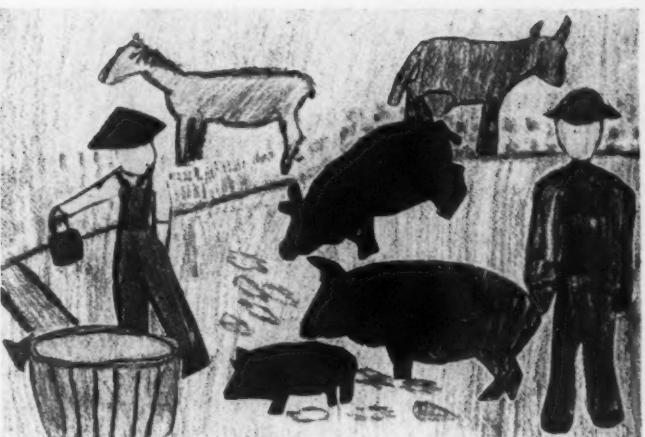
Not only the art teachers, but all teachers are responsible for guiding children in art experience. It

makes no difference which department the teacher represents. Home economics teachers, industrial arts, science, social studies, and teachers in other departments all do a part of the job.

What are these art experiences and what is their proper sequence? Do they give the youngsters what we profess to give them? How do our lettering and our cut paper projects fit into the total program? Are the child's attempts at drawing or his feverish application of paint and crayon to paper of real value in developing potential creativeness? In other words, just what should be included in a good comprehensive and well-integrated art program in the schools?



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(1) Primary grade youngster needs only paint and opportunity to tell his story. (2) Adolescents often find three-dimensional work more satisfying than drawing or painting. (3) Kindergartner's painting illustrates unit on communication. (4) Crayon drawing of farmer and hired man among the farm animals comes out of second grade social studies unit. (5) With surprising poise two intermediate grade girls prepare for their teachers' coffee hour. (6) High school boys and girls — with eyes to the future — design model homes. (7) Finger painting is an exciting step toward free expression.



7



10

INDIANAPOLIS *continued*



(8, 9, 10) Free-cut lino-prints show remarkable variety of textures. (11) Linoleum block project meets interests of junior high students. Boy at left works on design; center student is inking block and in foreground actual prints are being made. (12) Silk screen process has practical educational value to individual, school and community. (13) Good lettering remains important part of school art. (14) High school student's painting is product of inspiration, encouragement and skilful guidance from good teachers. (15) Fifth-grader's scenic is part of study of rural life.

As teachers we are inclined to become so involved in the details of projects and materials that we lose sight of the broad educational values of the day's experiences. Youngsters grow in knowledge and skills in art, step by step, in the same way as they grow in their other school work. Every day's experience in school is a part of and has a regular place and sequence in the whole educational process from kindergarten through high school. Art teachers are especially inclined to think in terms of materials and projects without enough thought for the child's whole education. If we are honest with ourselves we know that far too many projects have been planned while the teacher walks down the hall to the classroom.

A great deal has been said about art education, the philosophy of art education, its role in the schools, its integration with other subject areas, its place in the curriculum and "how we teach art in our particular school". Art education has been "sold" at teachers' conventions and P.T.A. meetings. Its values, methods and results have been published far and wide, but I do not recall seeing anything published in one form giving a picture of the whole broad scheme of educational experiences in the arts from kindergarten through high school.

What do the arts include? Many people think of art in the schools as just drawing and painting pictures. They think that the more realistic these drawings are the more quality they have. Drawing and designing on flat surfaces, to be sure, are a real part of the program but the *arts* include much more. The *arts* include everything that man makes, arranges or rearranges to help satisfy his needs and pleasures — everything from making mud pies or drawing on the wallpaper to planning and building a new city.



12

A winner never
quits and a
quitter never wins

13

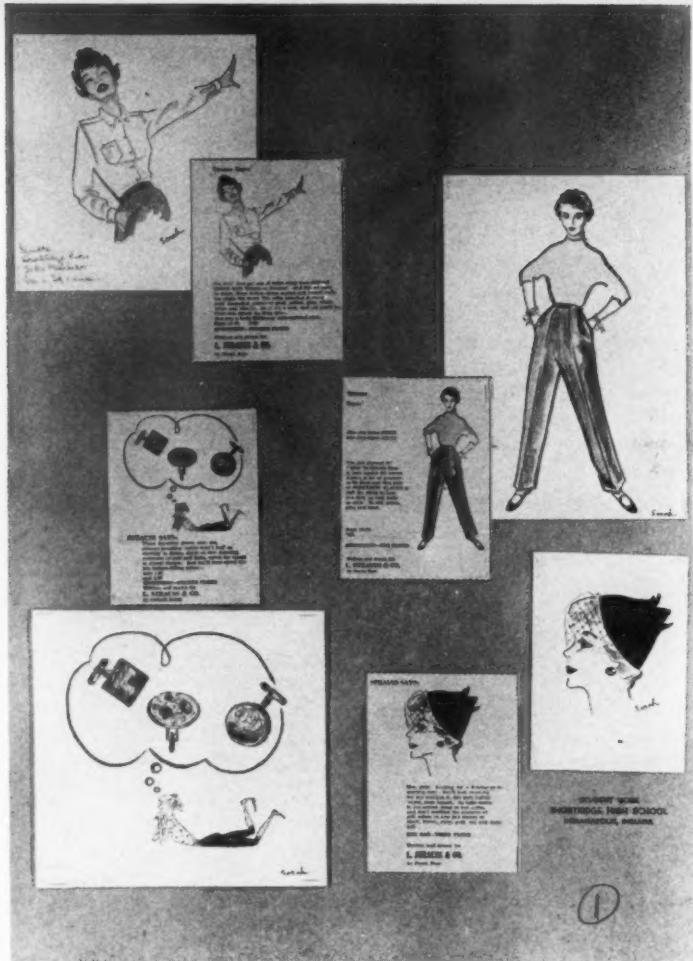
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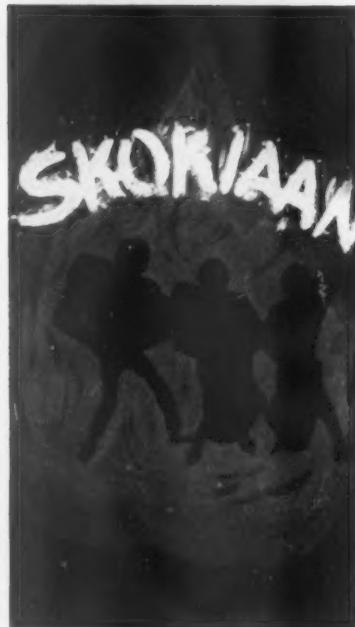
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The arts may be divided into three main groups. First there are the arts which are flat or two-dimensional — writing, lettering, printing and painting. Then there are the arts in three dimensions, sometimes called crafts. These include modeling, sculpture, interior arrangements and architecture.

Some people are better able to work in two-dimensional patterns. They prefer to paint, draw or design on flat surfaces. Others seem to visualize and create three-dimensional objects more satisfactorily. They think in terms of space. The more broadly trained person is able to think in terms of design related to plane surfaces, and also of design as related to three-dimensional areas.

The third main group includes music, dancing, drama, and perhaps moving pictures and television.

These main groups may be broken down into smaller divisions. The graphic arts include all of the two-dimensional arts — the symbols of communication, writing, typewriting, drawing, printing, blue-printing, the show cards, posters, signs, etc. The graphic arts also include the pictorial arts — painting in oil, water colors, casein, or similar media, and the

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21



22



23



20

(16) Glowing accents give three-dimensional quality to high school student's water color. (17) Another high school student caught fiery, savage dance rhythm in stark design, flaming colors. (18) Fashion Illustration class gets actual experience in commercial art. Local stores furnish clothing and accessories, use student's art work for ads. (19) High school students are equally at home with realism for portraits or (20) abstraction which makes eloquent program cover design. (21) Specialized skills develop through planned sequence of art experiences. (22) 3-D painting in cloth, yarn and paper and (23) remarkable portrait show the skill that senior students develop. (24) Ceramics from modeling to firing are part of Indianapolis art program.

24



"Don't Fence Us In!"



Special interest in homes influences group of students to build house, patio and elaborately landscaped grounds.

Providing children with the opportunity to experiment in the field of their special interests is a very good way of stimulating a creative way of working. The experiences of children with many interests are extended if they are encouraged to work on a variety of projects. Often other children who are less imaginative are drawn into the group to help. These other children are given confidence due to their contribution to the group effort and some of them are stimulated to initiate original ideas.

Experimenting with and pursuing special interests with many different media give the children a freedom of expression in their use of materials and their imaginative combination of materials to get original or creative effects. Even though children have learned the simple techniques of manipulation of the various art media, they often need urging to explore further

possibilities of the material to see what effects they can achieve, to think and plan without teacher direction and to share ideas and "talk it over" with a classmate or group.

Some children work creatively as they plan, trying one effect, then another, and quite often producing a delightful result. Other children seem to plan through a number of procedures and then begin with the media. Planning with the group is a continuous activity as the work progresses.

The "special interest" way of working in an art class, though it seems undirected, requires planning. It begins with an informal discussion with the children on a number of subjects:

*their interests
memory recall, something seen or experienced*

By ESTHER W. CLARK

Art and Social Studies
Park Hill Elementary School, Denver, Colo.

Students have ideas of their own about what they like to do in art class. A little time devoted to their special interests pays off.

an item of reading — a current activity or one of historical fact, science, or mechanics desires that they never have been able to try

After a few minutes of discussion, the children form groups according to the various interests. The groups vary from two to perhaps eight members. A class of 30 children usually resolves into five or six groups. Interest is so sincere that this diversity of activity does not present a problem. A little more time for plans about the caring for materials follows quickly:

What is needed for each group?

Who will care for the different materials and tools?

Who will be responsible for the clean-up?

The children decide which child will act as leader and often there are two chairmen, a boy and a girl. Then each member of the group is expected to be responsible for some task.

One of my sixth grade classes seemed particularly adept at this way of working. There were many in the class who had

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Gail, usually a lone worker, accepts Marilyn's help stuffing cloth animal with shredded paper Allen provided.



"Boncline", the Pet of the Year, has had three paint jobs so far. Steve is touching up the last one while Susie fusses with wings made from feather duster.

Paul insists that posing is a hard job but like his classmates he is a willing worker. Susie has equal success modeling heads in clay or painting portraits.



EYE-CATCHERS:

SIMPLICITY RULES

By LUCILE H. JENKINS

Art Teacher, Northeast Junior High School
Kansas City, Missouri

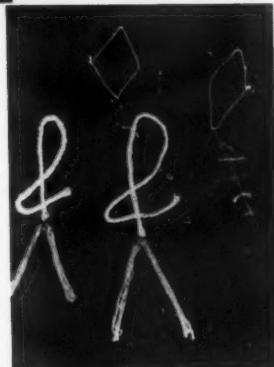
Sooner or later the art classes are called upon to make posters. The purpose may be to advertise a school show, Fire Prevention Week, a P.T.A. event, American Education week, or a clean-up campaign. But for whatever purpose, we may be sure the requests will be made on short notice for both quantity and quality posters. This poses quite a problem for both teachers and pupils of junior high level, for poster-

making involves a wide range of art topics, such as composition, lettering, design and color.

I have found that a lesson on the "do's and don'ts" of poster-making early in the school year is invaluable in helping us keep our serenity later.

Television is still novel enough that the mention of it in classroom routine sparks an immediate interest.

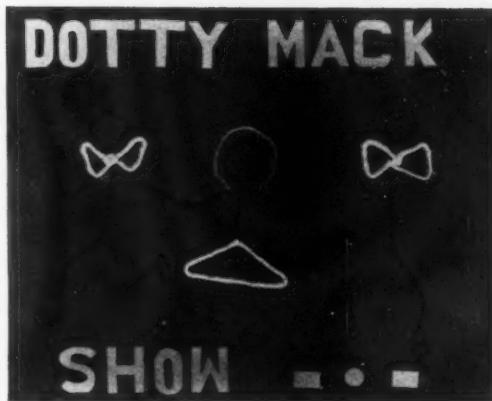


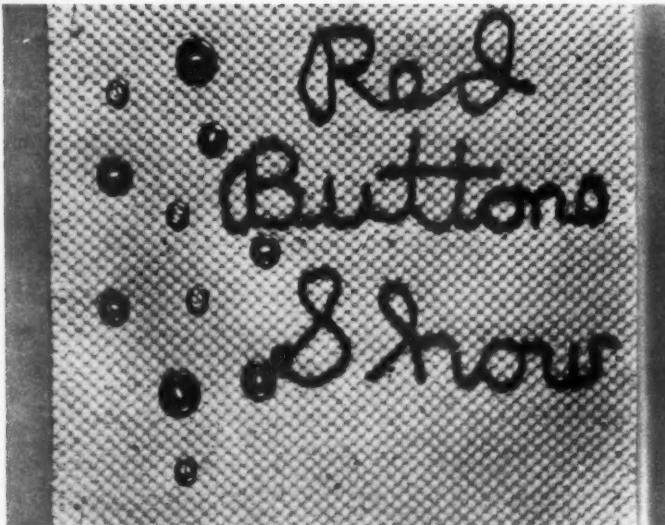
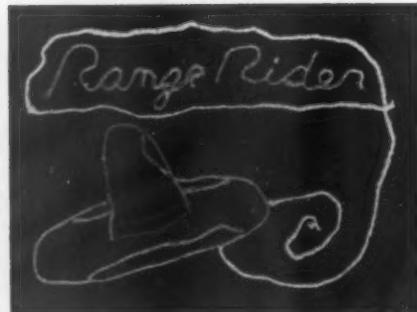
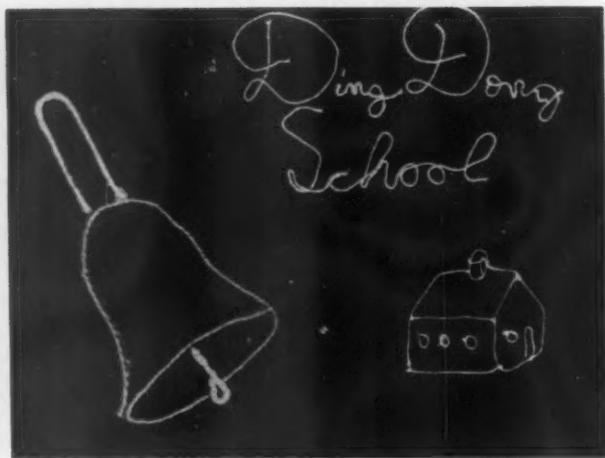


Yarn is media that insists on simplicity, hence helps teach students basic principle of poster-making. First experiments with yarn are "doodles" that later work into illustrations like those at upper right. "The Weather Report", lower right, uses vari-colored embroidery thread to imply that weather is variable and twisted bits of cellophane suggest glistening raindrops.

So by way of introducing poster-making we started a discussion of TV "flipcards," spot commercials and title credits. The following observations actually apply to all poster-making:

- (1) Posters are planned to "catch the eye" and give a complete message at a glance.
- (2) Since the design and its accompanying message are focused on one idea, the composition must be simple.
- (3) Good lettering is essential. It should consist of simple, well-proportioned letters that are easily read.
- (4) The message should relate closely to the design and it should be brief.
- (5) Colors should be planned to capture the attention of the audience. In figuring out a color scheme it is a good plan to use bright colors in the smaller areas and those you want to emphasize, and the softer, grayer hues in the background. Of course, until color TV is completely established

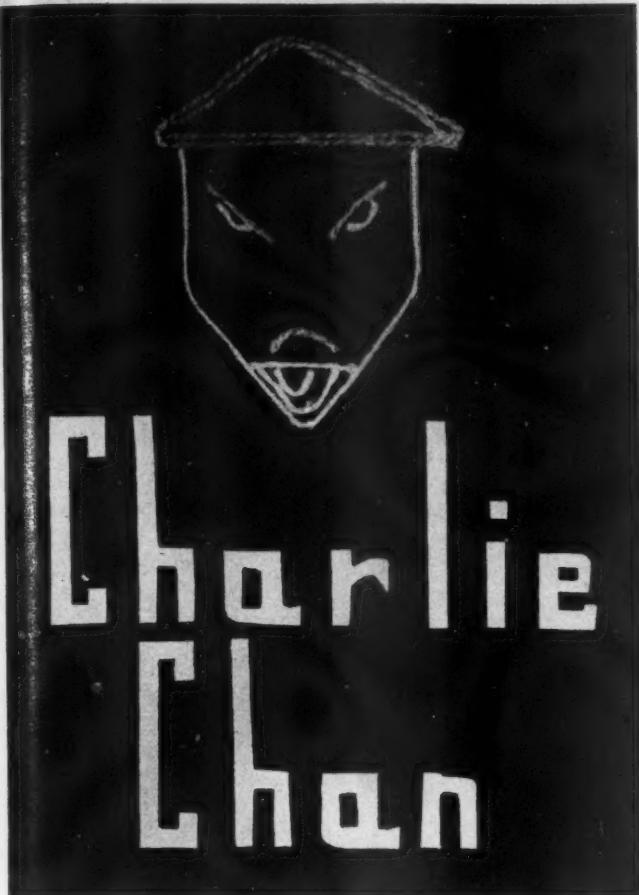




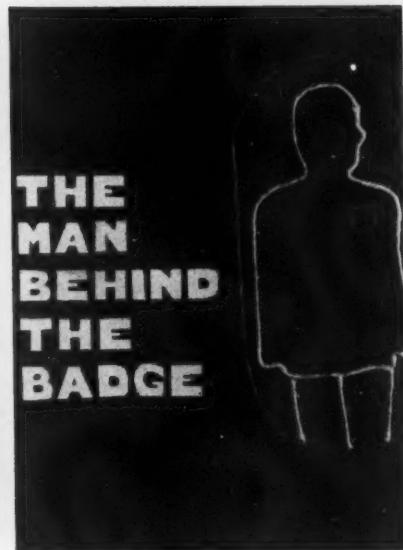
any posters for the TV camera must be worked out in tonal effects that will photograph in sharp contrasts of gray, black and white.

Perhaps the biggest problem in teaching youngsters the fundamentals of poster-making is to awaken them to the need for simple composition. Invariably they want to put in everything the subject suggests until the whole thing becomes hopelessly cluttered.

I've tried various ways of emphasizing simplicity. One that has been most successful is to suggest the arrangement of different widths of cotton or wool yarn or embroidery thread to form the design and sometimes the letters in the accompanying message. Students' first compositions in these media are "doodles" that they develop into simple illustrations. The use of this easily-controlled material offers an infinite variation in color and texture combinations and it stimulates and challenges the ingenuity of most students. Further, the limitations of the media are an advantage in teaching two valuable lessons: elimination of details intensifies the power of suggestion — and simplicity rules in successful poster-making. •



Block lettering, clear script and straightforward illustrations put impact into posters. Students must learn that elimination of details intensifies power of suggestion while a cluttered poster fails to put across its message. A poster-making project early in school year explores various materials and methods, lays groundwork for eye-catching posters that art classes are expected to provide for school events throughout the year.





JUNIOR ART GALLERY

FOR YOUR BULLETIN BOARD



It feels good to dig my fingers into clay. I like best to model living things, like dogs and lambs.

In making the two lambs, it all came about pretty much like most of the things I make in clay. I dug my fingers into the clay and moved and pushed them around. All of a sudden I had the beginning of a lamb.

Then I had one lamb and it looked bare and lonely so I made the other little one for it.

Working with clay gives me a lot of satisfaction. I hope always to keep working with clay whenever I can.

Louise Epstein

Age 11, Grade 6
Parkville Elementary School
Great Neck, New York

POTATO PRINTING

By JOHN LIDSTONE

Supervisor of Arts and Crafts
Vancouver School Board

and ELMORE OZARD

Art Instructor
Provincial Normal School
Vancouver, B. C., Canada

Photographs by ROGER KERKHAM

Division of Visual Education
Department of Education
Government of British Columbia

Potato printing is one of the easiest and yet most versatile of all school print-making techniques. Children respond enthusiastically to it because it allows them to reproduce their own designs and pictures over and over again. It makes a good introduction to any graded program of print-making because it demonstrates in the very simplest terms what printing is all about.

Being a primitive method, potato printing lends itself best to simple non-objective design rather than representational themes. The shape of the cut edge of the potato, the unevenness of its surface, and leftover scraps of potato can be used, for instance, to develop interesting design motifs. Designs should grow out of experimenting with shapes cut from the potato itself rather than from ideas sketched on paper.

School paints, potatoes and knives are all that are needed for a potato printing project. Older pupils should be able to use pocket knives or taped razor blades with safety while paring knives with serrated edges should be safe for any age group.

Betty, a grade six student, demonstrates here how to print an allover pattern. The pictures are arranged so that they may be pinned up in sequence on your bulletin board or used as a film strip in an opaque projector.

Book covers, lamp shades and portfolios may be decorated with potato prints and textiles can be effectively printed with fabric colors. *



Betty's first design will be an all-over pattern. First she will print on newsprint but later she hopes to use real fabric.



Having made up printing pads from paper toweling, she dampens them with water. (Felt and blanket cloth also makes excellent printing pads.)



Betty has printing pads for each of the two main colors in her design and now pours poster color on each dampened pad.



Now she's ready to think about the printing device itself. She cuts a potato in half, thus getting two smooth surfaces.



POTATO PRINTING

continued

Betty then presses the cut potato surface on one of the paint pads.



Using several sheets of newspaper to make a good printing surface, Betty tries out her first print which is of course the shape of the cut potato.



Betty experiments — and finds that she gets different types of prints depending on how much paint she uses and how much pressure.



Now she feels she is ready to cut a design in her potato. She begins with two easy-to-make wedge cuts.





Ah! Now the print is more interesting! And Betty decides to use it as part of her allover pattern.



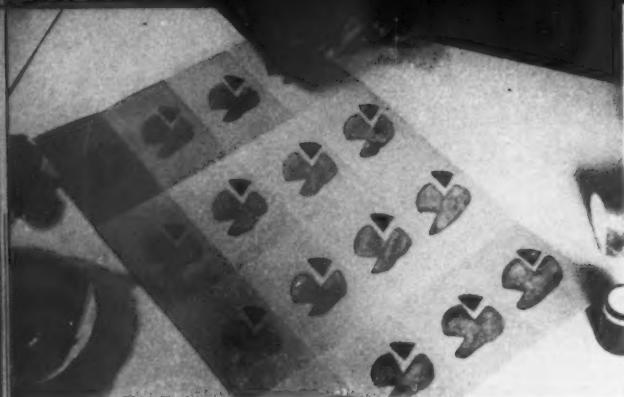
Now she folds newsprint to obtain guide lines for her pattern.



Inking the potato each time, she makes prints across the top of her paper, and continues down the paper until each square contains the design motif.



With scraps of potato left over from cutting she experiments with a secondary design shape.



POTATO PRINTING

continued

With a new color, Betty puts one of the cuttings to work in developing the pattern.



Betty inks a new shape which she has cut from the other potato half. This time she applies poster color to the surface with a brush.



This third shape is allowed to overlap and the "over-printing" ties the whole design together.



Designs grow from experimentation. These are the work of elementary school children.



Mobile marionette theater treats Oakland's children to "Peter and the Wolf" on circuit of playgrounds and parks.

VAGABOND PUPPETS

By FLORENCE VAN ECK BIRKHEAD

Traveling the streets of Oakland, California, in a gaily-decorated theater-on-wheels is a troupe of actors who find enthusiastic audiences at every stop. Almost every day the shows goes on in one or more playgrounds in the city and the stars are puppets — vagabond puppets. During the summer the mobile theater visited an average of three play spots each day, and after school started in the fall, plays were presented late afternoons and on Saturdays.

The circus-type wagon is made of thin tubing and corrugated aluminum siding — 10 feet long, seven and one-half feet wide and seven feet high. It rides on 12-inch rubber wheels. Having dual-wheel balance, it can be easily handled by one person or hitched trailer-like to an automobile. Custom-built in the Oakland Recreation Department shops, the wagon has a four by eight-foot marionette theater on one side and a two by four-foot stage-opening for hand puppets on the other. A public address system is built-in and flat racks beneath a movable floor were

designed for storing and carrying props. Four light-weight, covered frames form the top. These open outward and upward to make a slanting canopy.

Two doors high on the rear panel open outward to reveal a stage for hand-puppet plays. A section of the floor lifts out and the puppeteers stand on the ground. A canvas skirt snaps around the wagon's base, hiding wheels as well as operators' feet. For marionette shows, the puppeteers stand in the center of the wagon on a bridge of built-up steps.

Dolls and scenery are designed and constructed in the Recreation Department's drama workshop. Volunteers from the class in puppetry (adults and teenagers) assist with the presentations.

The vagabond puppets' repertory is based on good children's literature and music. Notably popular with the playground audiences currently are "Peter and the Wolf" and a play adapted from Milne's Winnie the Pooh stories. *

WHO'S GOT A BARREL OF MONEY?

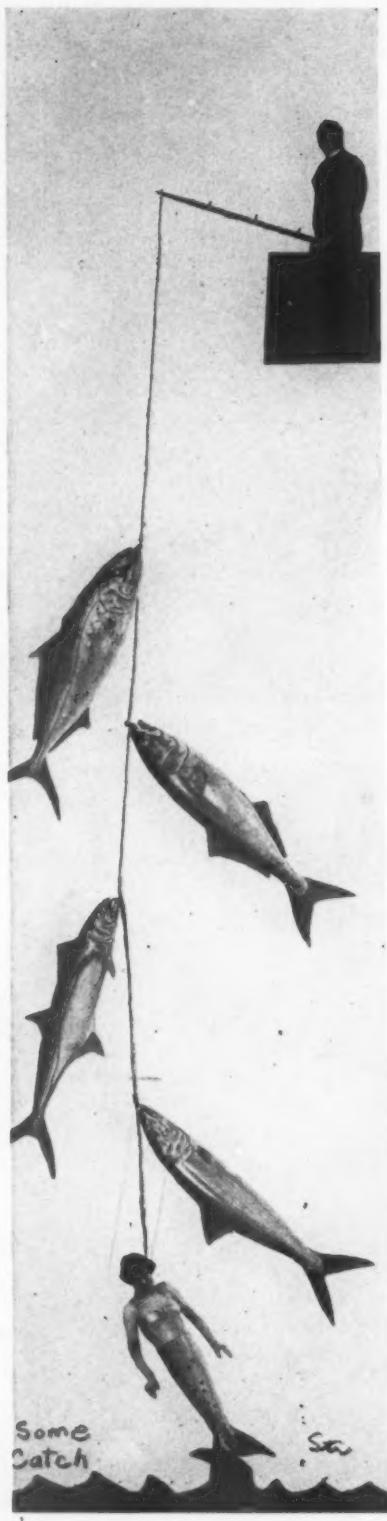
By ROBERT D. ERICKSON

The Laboratory School, University of Chicago
Chicago, Illinois

THE students were figuring how much money each had spent in materials and supplies during the semester. Questions as to how much for this item and how much per pound that item cost were asked. Students who had finished their cost lists expressed delight in having spent practically nothing for supplies even though many projects had been completed. One of the boys asked how it happened that so much could be accomplished at so small a cost. The teacher asked the small group if they would be interested in knowing how one could cut corners on supplies. The students wanted to know, so the teacher began his discussion with them.

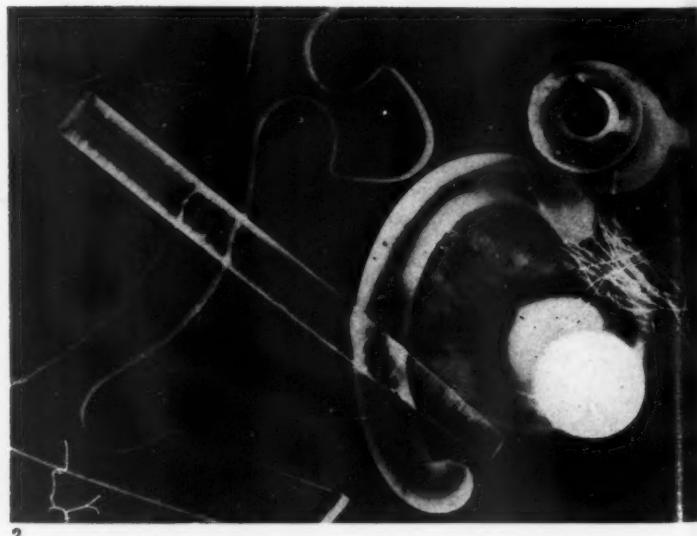
"You know," he said, "our problem is one that is shared by thousands of teachers all over the country — too many supplies to order on too small a budget." He explained that he had to discover many ways to get supplies at low cost.

"Joan, that clay head you modeled weighed about ten pounds. The total cost to us was 20 cents but it would have been 50 or 60 if we hadn't ordered our clay from a pottery manufacturing company in 500-pound barrels," the teacher said.



Some
Catch

1



2

3

"Bob, your linoleum block print had several cost-cutting factors in the process. First, the block itself was obtained from a flooring company. They gave us enough scrap linoleum free to last nearly a year. Then you used scrap plywood to mount the block — again no cost. The wringer roller used to print the block was purchased from the Salvation Army store for 75 cents and it has found other uses in the class. We press wood blocks, monoprints, and drypoint etchings through the rubber rollers.

"The vase you made by the slab method, Jim, also cost very little. The rubber rollers came from a washing machine repair shop as a gift. The wood base and strips used for the form came from the scrap wood box. The clay tools you used were ground from $\frac{3}{8}$ -inch birch dowel rods on the shop belt sander."

Ruth had taken an unclaimed student painting, resurfaced the canvas board with rubber-base white paint and prepared some oil paints of her own, using powdered tempera, linseed oil, and turpentine. For a small casein painting she had the back (burlap) side of a used linoleum block surfaced with shellac. At this point the teacher explained that casein paint in quarts of colors and in gallons of black and white was a great saving over tempera both in cost and in use. Casein could be used like oil paint or like tempera. It was more permanent and fast-drying than either oil or tempera.

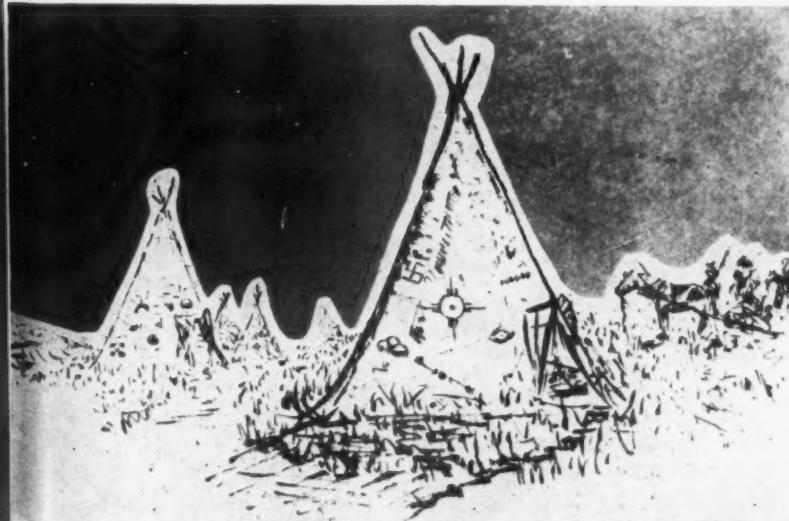
"Remember the great quantities of paper we used in outdoor sketching, in monoprinting, in block printing and in printing?" he asked. "The shop teacher and I discovered huge quantities of sizeable scrap at the University Press one day, and found out that we could buy the scrap for school use at just pennies per pound. Actually some of the paper these printing houses sell for scrap is far better than we could buy from an art supply house."

(continued on page 45)

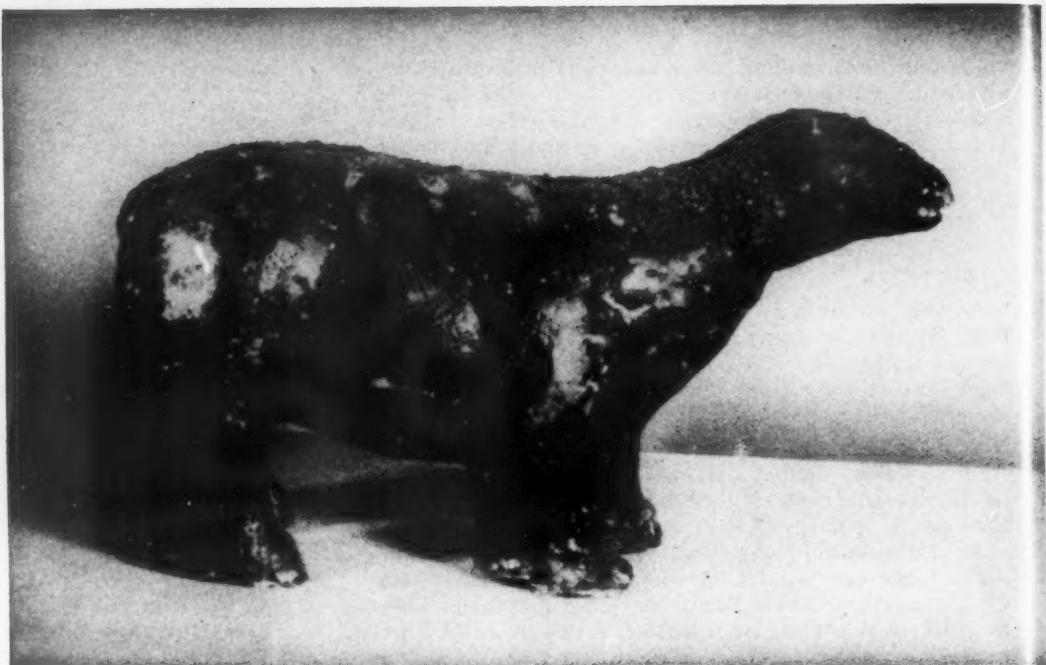
(1) Seventh-grade girl's collage is ingenious mounting of clips from magazines parents donate to class. (2) Photograms work magic with any kind of scrap. Joyce, Grade 8, tags this one "war surplus". (3) Ninth-grader Lowell sketches Indian scene on scrap paper with India ink. Note horses in right background. (4) Plan for advertising layout by Roger, Grade 7, uses black and white dime-store enamel.



4



3



1

LIVELY ART TOURS QUIET MUSEUM

By JOHN LASKA

University High School
University of Illinois
Urbana, Illinois

2

Natural history — for most students — is not the liveliest subject in the world, but our local natural history museum was the scene of a dramatic spurt of interest in the subject among my art students. My procedure is simple enough to be usable in art classes at all grade levels.

Each student was equipped with sketching materials when we visited the museum. First we walked through all the exhibits. With photographs of animal sculpture I showed the students how the artist had abstracted his forms from the natural animal forms. The students recognized that details frequently were eliminated in the sculptural unit so that some other quality could be brought out. They were also able to distinguish that in some examples the sculptor had selected texture or color to emphasize.

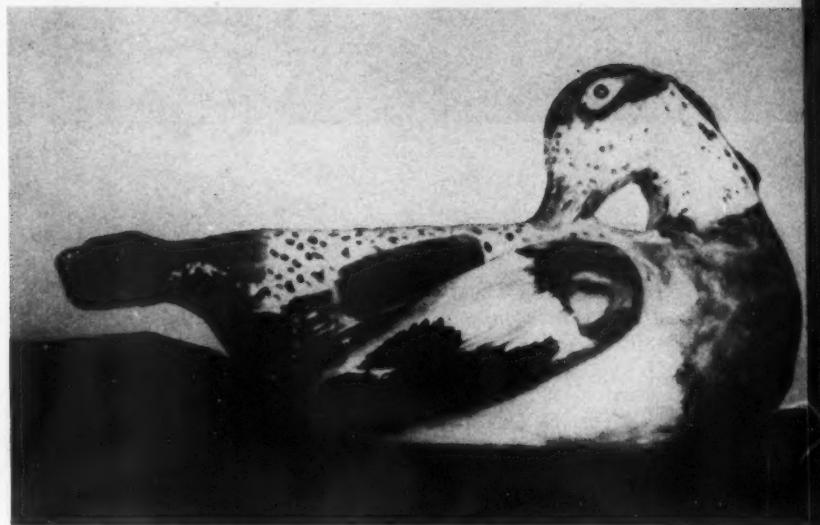
The modification of the natural form to achieve an end quality is an important learning. This impact was heightened by being in the museum in front of a display case which housed the animal from which a similar sculptural unit was created.

After this introduction, the students sketched side, front and multiple views of animals with a view to modeling the forms in clay when we returned to the art room. Sketches of important details — mouth, eyes and feet — and color and textural notes were made.

We preceded the actual sculpturing with a session on ceramic sculpturing



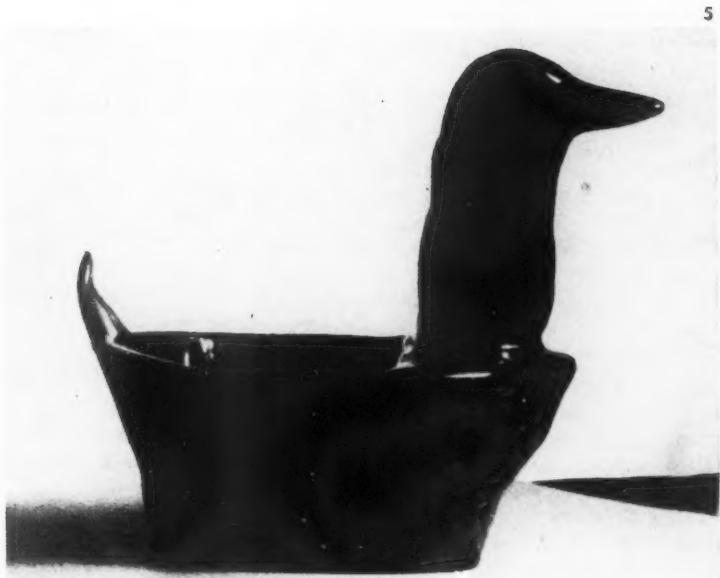
(1) Important art learning in this project is that form need not be detailed. Simplicity makes most effective likenesses. (2) Isola, age 15, sketches her subject from all angles. (3) Lifelike image of baldpate duck is Isola's finished sculpture. (4) Mickey's antelope head is 16 inches tall, rough-textured to simulate animal's hide. (5) Utility-minded student sculpts bowl on duck motif.



3



4



5

technique. Then the class went to work — with a good deal more confidence than if this time had not been spent preparing for some of the problems of three-dimensional work. The pieces were sculpted in the round, fired and glazed.

An important aspect of this project is that the initial sketching is fundamentally in three and not two dimensions. The museum's graphic experiences tied in with the sculptural example photographs helped eliminate the emphasis on detail so characteristic of high school students. The project as a whole is a means of introducing them to a level of functional abstraction consistent with the aims of good sculptural form. •

PROFESSIONALLY SPEAKING...

THIRD HOUSE IN THE GARDEN

The Museum of Modern Art chose for its third "House in the Garden" a Japanese building designed by Junzo Yoshimura. The Japanese Exhibition House is sponsored by the America-Japan Society (Tokyo) and private citizens in Japan and the United States, and the Museum of Modern Art, New York. This particular type of house was chosen because of the unique relevance to modern Western architecture of traditional Japanese design. The characteristics which give Japanese architecture this interest are post and lintel skeleton frame construction, flexibility of plan, close relation of indoor and outdoor areas and the ornamental quality of the structural system.

Modern Western practice, with its general use of the steel skeleton frame, has developed many effects known to Japanese architecture since the eighth century. For example, walls which do not support a roof, but are instead hung like curtains on the structural framework, are today commonplace in Western architecture. Before 1900 Frank Lloyd Wright made fundamental to his work the Japanese respect for the beauty of natural materials, as well as the massive, hovering, insistently horizontal roofs essential to the Japanese conception of a house. The 20th Century taste for open interiors and plain surfaces, as in the work of Le Corbusier and Mies van der Rohe, are other characteristically Japanese ideas which we have begun to develop in our own way.

Japanese architecture is based on skeleton frame construction, with isolated columns supporting the roof. Walls are sliding screens of paper or wood, with only an occasional thin wall of plaster. Consequently a Japanese house is extremely open in plan and light in appearance. Japanese people do not use furniture. A house is equipped, of course, with such things as low tables, portable screens, chests of drawers, boxes and bedding, but all these articles are removed and stored away when not in use. Cushions, instead of chairs, are placed directly on the floors. The rooms of Japanese houses are flexible both in their arrangement and in their use. When the sliding screens (walls) are closed any room may be used for several different purposes: sitting, dining or sleeping.

The nature of its design and the meticulous craft-

By DERWIN W. EDWARDS

manship with which it is built make a Japanese house seem like a huge piece of furniture. Incorporated in the structure itself are many minor functions for which the West traditionally requires furniture and decoration. Of course, the Japanese use paintings and small decorative objects, which they place carefully and change frequently. But significantly, the empty interiors of a Japanese house are made decorative by the structure itself. Except for the roof beams every part of the structural framing is exposed, and even those parts which are not entirely necessary for structural purposes are made to look as if they were. In reality the exposed structural framework of a Japanese house includes decorative elements, so that the entire structure itself acquires the richness and variety of an ornament.

The Japanese Exhibition House was made in Nagoya in 1953. It was shipped to the United States with all accessories and stones for the garden, and reassembled in the Museum with the aid of Japanese craftsmen under the supervision of the architect, Junzo Yoshimura. The wood used for the main building is hinoki, a species of Japanese cypress, and shingles of hinoki bark are used for the roof. Although every part of the building is new, the design is based on the 16th and 17th Century prototypes.

ART EDUCATORS RECEIVE AWARDS

Ruth N. Wild, art teacher in the Buffalo public schools, has been awarded a National Ford Foundation Fellowship for the purpose of making a study with special emphasis on the role of the creative arts in the field of educational television. Miss Wild is a critic teacher for the art division of Buffalo State College for Teachers, a frequent contributor to educational magazines and active leader in the Western Section of the New York State Art Teachers Association.

Also receiving Ford Foundation Fellowships are William R. Clauss, art teacher at Hyde Park, N. Y. and Carl Reed, director of art of the Nyack Public Schools, Nyack, N. Y. "Bill" Clauss plans to study painting and sculpture under the direction of recognized artists in the New York City area. He will also study in Richmond, Baltimore and Washington, D. C. His plans include a visit to the home crafts shops of New Hampshire. Carl Reed's program calls for much travel through the country and overseas in an effort to study art-minded communities. *

Third Biennial Conference
National Art Education Association
Hotel Statler, Cleveland, Ohio — April 11-16, 1955

Art Trouble

(continued from page 10)

manipulation. Students in the upper grades may know how to use the pencil correctly in art as a sketching tool. But for outlining objects better results come from substituting crayons or using a small paint brush.

To get away from the precise lines and stiff figures, try a Happygram. "How would it feel to be a pilot and fly your own plane all around the sky?" (Time out for personal experiences.) "Now, with a dark crayon, let's loop the loop, and dip and glide until we get a signal from the control tower to land." If the paper is large enough older youngsters enjoy looking for the shapes of people or animals in the loops.

Materials need not be costly. Tempera covers the print on newspapers. Block or string printing can be dramatically done on sheets from the want-ad sections. Pictures can also be made of earth pigments (different colors of mud and clay) when the grit is soaked out and a little glue added to make the colors stick to heavy paper or cardboard. Modeling is possible using four parts of sawdust mixed with water and one part of wheat paste.

Space may be at a premium, but newspaper-covered floor space will accommodate one group at a time and is a better means of releasing emotional tension than continued work at a desk.

If the art period seems "messy and noisy", the teacher might investigate her own point of view. If she could join a workshop or hobby group and discover firsthand the satisfaction and stimulation that comes from "making something", her new enthusiasm for creative work is bound to be contagious. She will be able to waken listless imaginations. Added to thinking caps, these imaginations help the children to visualize and reason in arithmetic. They add the magic carpet for social studies and the Geni lamps for creative writing and story-telling. *

"AS I SEE MYSELF"

Junior Arts & Activities
exhibit of children's art
featuring outstanding
drawings and paintings
on theme "As I See My-
self" will take place at
Galerie St. Etienne, New
York, in May, 1955.



The deadline is close — so close in fact that this is the last call for your children's art work. There is no limit to the number of entries your school may submit — but teachers should choose carefully those examples that are the children's most personal and sincere expressions.

RULES FOR ENTERING EXHIBITION

Theme: "As I See Myself" is the title of this national exhibition. Children may produce self-portraits or pictures of themselves taking part in some activity.

Eligibility: Any child in a public, private or parochial school in the United States, from kindergarten through grade eight is eligible to submit drawings or paintings.

Materials: Drawings and paintings may be made on any type of paper or cardboard in color or black and white. Any art medium that will not smear may be used — crayons, pencil, inks, water colors or a combination of media.

Size: Maximum size for a drawing or painting is 18 x 24 inches. There is no minimum size.

Matting: The work submitted should not be matted. **Junior Arts & Activities** will provide mats for each picture included in the exhibition.

Identification: On the back of each entry must be printed the title of the picture, the name of the child, his age, grade school, city and state. It is requested — but not required — that each write a short statement about his work and attach it to the back of his entry.

Mailing: All pictures must be mailed flat between heavy cardboards. They must be mailed postpaid and postmarked not later than February 1, 1955, to:

F. Louis Hoover, Editor
JUNIOR ARTS EXHIBITION
Illinois State Normal University
Normal, Illinois

Entries must be postmarked not later than

FEBRUARY 1, 1955 — THE DEADLINE!

SHOP TALK

GEM-CUTTER'S AID

Another new aid for the gem-cutter is GEM-VUE. GEM-VUE provides an inexpensive and easy method for accurately selecting either polished or rough stones in the quartz family. A scientifically perfected liquid, this magic fluid tells color characteristics and discloses vertical axes. It is, therefore, an effective aid in precision stone cutting. Because GEM-VUE has the same index of light refraction as quartz gems, when a stone is immersed in it and held to the light, the liquid and the stone become a unit. Flaws—which refract light differently—stand out glaringly as they are the only parts of the gems that are predominantly visible. The GEM-VUE liquid can be used over and over again. A four-ounce bottle complete with instructions sells for only \$1.00 postpaid, and will test hundreds of stones. For further information, write to GEM-VUE, Dept. JA, Box 5122, Cleveland 14, Ohio.

ART FOR YOUNG AMERICA

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The most popular book in its field . . . now rewritten and enlarged to conform with the latest philosophies of art education. More and better illustrations . . . organized along the best-accepted course plan for JUNIOR HIGH SCHOOL level. Skillfully combines creative activity, appreciative experiences and functional use of art knowledge into one unified study. RICH ACTIVITY PROGRAM. Has wide selection of paintings, sculpture and other art media, much in FULL COLOR. By Nicholas et al (Book No. 1 in Coupon) \$3.20



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ART EDUCATION FOR SLOW LEARNERS	(5) Gaitskell	\$1.75
ART & CRAFTS IN OUR SCHOOLS	(6) Gaitskell	\$1.75
ART EDUCATION FOR DAILY LIVING	(7) Russell & Gwynne	\$4.85
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Outstanding Craft Books		CHILD ART
For the student or professional . . . practical, precise information necessary to the craft. Broadening, stimulating and inspiring. Home		Viola \$4.00
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SCHOOL EASEL

Norman Rockwell, famous artist and illustrator, is pictured seated at the standard all-metal easel manufactured by Cascade School Supplies, Inc., North Adams, Mass. Designed as the result of a great deal of research, the easel has two 20x27-inch panels, with two metal spring clips to hold pad or paper on each panel. The easel is four feet high, hinged at the top to fold out and steadied by a sidelocking brace. The steel legs are rubber-tipped and there are two adjustable paint trays. The finish is chip-proof, baked enamel. For more information about the easel, write Cascade School Supplies, Inc., Dept. JA, North Adams, Mass.



ENAMELING TRICKS

If you are an enameling enthusiast and are on the lookout for "tricks of the trade," we know of no better source than THE POTTERS' WHEEL. For instance, have you ever tried black glass enamel over fired enamels? Beautiful "wavy" and "pulled" effects can be produced at will. It is applied by brush in irregular or wavy lines over two transparent enamels. When fired hard (five to six minutes) the top transparent enamel pulls away from the bottom enamel in an interesting pattern.

The black color fires out of the glass enamel. A little bit goes a long way and a half-ounce bottle is only 35 cents. For dozens of other ideas on enameling send 50 cents for a catalog (which will be applied on your first order) to POTTERS' WHEEL, Dept. JA, 11447 Euclid, Cleveland 6, O.

PRINTS

If you would like to add to your collection of examples of children's art work from other countries, ARTEXT PRINTS is at your service. They have recently published a series of 26 colored reproductions of the work of Italian children from the Mazzon School in Milan. These are postcard size and sell for 10 cents each or \$2.50 for the set. A sample Mazzon card with a list of the 26 titles will be sent you for 10 cents along with a folder showing two color prints from "Education in Art" the new UNESCO publication. Write ARTEXT PRINTS, Dept. JA, Westport, Conn. •

ONE-STOP SHOPPING

Free and Inexpensive Teaching Aids

Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (*) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

AUDIO-VISUAL

ales & rental prices. International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Ill. Adv. on page 45. No. 454.

RUSHES

Long Kingman Reprint, M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 51. No. 416.

8-page "School Approved Brushes by Delta" catalog. Write on school stationery to Delta Brush Mfg. Corp., 119 Blecker St., New York 12, N. Y. Adv. on page 51. No. 418.

COLOR REPRODUCTIONS

*Sample Mazzon card with a list of the 26 titles along with folder showing two color prints from "Education in Art" the new UNESCO publication. 10 cents. Artext Prints, Dept. JA, Westport, Conn. See Shop Talk.

CRAFT SUPPLIES

*Catalog. Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 45. No. 405.

List of Supplies. Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 45. No. 405.

8 page folder on woodcarving tools. Dept. K, Frank Mittermeier, 3577 E. Tremont Ave., New York 65, N. Y. Adv. on page 49. No. 408.

More information about the easel and prices. Cascade School Supplies, Inc., Dept. JA, North Adams, Mass. See Shop Talk. No. 461.

Further information. Gem-Vue, Dept. JA, Box 5122, Cleveland 14, Ohio. See Shop Talk. No. 460.

Literature. Acrolite, Inc., Dept. JAA, Hillside, N. J. Adv. on page 45. No. 441.

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

BUILDING HUMAN RELATIONSHIPS THROUGH ART by Louise Dunn Yochim, L. M. Stein, Publisher, 210 South Clinton Street, Chicago 6, Illinois, 1954, \$4.00.

The development of human relationships through art education has been given considerable attention since 1945. The National Art Education Association with its four regional organizations and the Committee on Art Education have centered publications and meetings around this concern. Literature in the field of art education, directly and indirectly, has underscored the importance of the role art plays in developing better human understanding. Louise Dunn Yochim, an art supervisor in the Chicago Public Schools, has summed up her experiences and observations in *Building Human Relationships Through Art*. The strength of her book lies not in the uniqueness of her concept but in the very real learning situations which she describes.

Building Human Relationships Through Art is organized around (1) art expression as a projection of self, (2) art as a means of meeting the esthetic needs of the individual and his community, (3) the importance of developing sympathetic attitudes, and (4) the significance of teacher-pupil relationships. Mrs. Yochim visualizes art more as a means to an end, not always an end in itself. The curriculum and the community are the structure on which she conceives her approach. Art is pictured as a learning experience interacting with the environment of school and community.

The situations and incidents described by the author, despite their sincerity, appear to be overdrawn at times. Idealistically, every teacher would like to seek solutions to problems as sensitively and consistently as Mrs. Yochim. The author might have woven into her text more research in human relations to support her premises. Rather than depend upon empirical hypothesis alone, the findings of Lawrence Frank, Harry Giles, Robert Havighurst and others could have been drawn in to give greater force.

The attention given to developing better inter-group understandings is particularly commendable. Mrs. Yochim concludes her book with recommendations for building an art education program around better human relationships. The bibliography at the conclusion of the book is notably good. The author uses a very readable style and she makes good use of photographs of various activities to underscore major points.

101 ALPHABETS by W. Ben Hunt and Ed C. Hunt, The Bruce Publishing Company, Milwaukee, Wisconsin, 1954, \$3.75.

Alphabets that lend themselves to pen techniques have been collected into a handbook of lettering styles by Ben and Ed Hunt. While most of the styles included in the manual are of a traditional kind, the selection is varied and comprehensive. The authors have annotated their alphabets with explanations of the possible uses the style might have and the pen technique best adapted to it. It is pointed out to readers that the styles depicted are but a stepping stone to designing other styles which the authors hope their readers will feel inclined to do. The poster illustrations scattered through the book are unimaginative: they fail to suggest the real potential of some of the better lettering styles.

• • •

MARTIN AND GASTON, A George K. Arthur film, Brandon Films, Inc., Distributors, 200 West 57th Street, New York 19, New York. 16mm sound film in color, running time, 11 min. Sale price, \$100.00. Rental Price, \$7.50. 1954.

Movie audiences, conditioned to the slick cartoons which have become a standard item in movie fare, have been delighted the past few months with a film whose cartoons were created by children. *Martin and Gaston* had its beginnings in France where enterprising film producers hit upon the idea of using children's paintings to construct an animated cartoon. The paintings were created by children in a small, private school in Paris. The result of the collaboration between the film producer and the child artists is charming. Undoubtedly the success of this film will lead to more films capitalizing on the remarkable beauty and frequent humor of child art. This could be an unfortunate exploitation of child art but in the case of *Martin and Gaston* it does not seem to be.

The technique used in animating the cartoon is a clever one. Children's drawings were cut apart and given movement before the camera. This has been done without destroying the original character of the illustration.

Martin and Gaston tells the story of two sailors who are shipwrecked on a tropical isle. After establishing themselves on the island they are attacked by cannibals. Just when all seems lost, a big French ship sights them and comes to their

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rescue. Their return to Paris and heroes' glory is told with all the whimsy and charm that only children can conjure. The narration is in English.

The Edinburgh International Film Festival selected *Martin and Gaston* for their 1954 program. Critics pointed out that novelty alone was not the basis for selection; the captivating paintings of these children, ages 8 to 10, won praise for their beauty, directness and humor. *

Barrel of Money

(continued from page 37)

"Where did you get all those magazines and other supplies you keep in the back cupboard for collages and drawings?" one student asked. Several parents had donated items they no longer needed at home — reflector lights, old box cameras, magazines, mail order catalogues, cloth scraps, wallpaper and rug samples and newspapers.

"Our design and architecture students have found great value in the mail order catalogue as a resource text for dimensions and designs," the teacher said.

"I noticed that you have a lot of old photo paper, scrap metal, felt, plywood, and boxes of radio and telegraph equipment," Bob said. The explanation given was that war surplus material was easy to obtain for shipping charges, in some cases, and for greatly reduced rates in others. "All the materials John and Paul used in their model city came from war surplus," the teacher pointed out.

The students then asked what other sources the teacher used in getting supplies. He told them that many shops had scrap which they usually sold by the pound or often gave away to people who needed the material. Trailer makers yielded plywood scraps; upholsterers gave leather; tailors gave cloth scraps; floor covering shops gave or sold scrap wood flooring, linoleum, and sponge rubber; and the printing houses sold paper cuttings. Those shops and others were

always willing to part with their scrap for school use. "Your wallet, Mark, was made from leather given to us by the upholstery shop," the teacher stated.

Joan asked if the large mobile in the lunchroom ceiling had been made in the art class. She was told that it had, and that aluminum clothesline and plastic thread had been used in the construction. The aluminum clothesline came from a hardware store. The plastic thread came from the open street markets often visited by the teacher.

"How does it happen that you have such a great variety of good new supplies?" one of the students asked.

It was explained that over-ordering on some items each year and under-ordering on others was one solution. Another was to order one item one year, then make that item carry over several years. In that way reordering on that one item would be unnecessary the second year. "With such economies as I have mentioned to you earlier, we are able to buy the finest in new supplies and still stay within our budget," the teacher said.

"Where do you get the ideas for adding new supplies to your stock?"

The teacher explained that products by creative people often suggested the material. A painter would use ten-cent-store enamel with fine results in his oil painting, an advertising layout man would use aluminum paint, or a sculptor use aluminum wire. Each of these new uses would suggest the material as a classroom art medium. Sometimes the new material itself would challenge the thinking of the teacher and class. Such materials as sign writer's color in Japan dryer, Easter egg dyes, gold paint, stovepipe wire, and smooth-surfaced corrugated boards found their way into the classroom.

As a parting word the teacher said that saving money on supplies is connected with open-mindedness and a willingness to try anything! A philosophy based on conservation and not on waste is necessary for the teacher and the students to share alike. *



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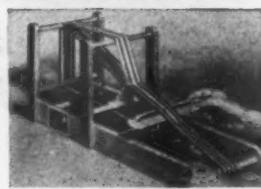
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IVAN ROSEQUIST

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Indianapolis

(continued from page 20)

work of the print-makers such as lithography, block printing, etching, etc. Photography is still another form of graphic art.

Some of the pictorial arts have caused some difficulty in art education. They have been exalted to "fine arts" and set aside as something extra-special. A certain amount of glamour has attached to these fine arts and some painters have received much public acclaim. Their work has been praised and reproduced in popular magazines. Perhaps because of this, the term art to many people means painting. Painting is but one form of art and the public is slowly being educated to the fact that the arts include the work of industrial designers and architects. The graphic arts may also include all forms of decorative patterns that are in themselves two-dimensional even though applied to three-dimensional materials or objects. Silk prints and other printed fab-

rics, wallpaper, etc. are good examples. We may even think of patterns formed by bricks, tiles, linoleum or even woven materials as graphic design patterns. Anything expressed in two-dimensional form may be considered graphic art whether it be abstract or developed from realistic forms.

Then we have the *home arts*, some of which are weaving, knitting, braiding, sewing, cooking and home decoration. This division might include all the things we use in the places where we live, work, shop or play. Just think of the thousands of room arrangements, color schemes, display arrangements, clothing patterns, fabric designs, designs in furniture, silver and glass, that have been creatively planned and arranged by some person, somewhere. These too are all a part of the arts. There are the arts, or crafts, if you prefer, in felt, leather, cork, rubber and the comparatively new plastic materials such as lucite and Plexiglas. Some of these might be classified as industrial or commercial arts and some may fit into the home arts division.

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There are the arts in wood and metal which include everything from little carved figures in wood to a hand-wrought silver cup, a piece of furniture, a huge timbered barn frame or an automobile or airplane. These things are all created by man, designed and made by man. They are all a part of the arts. Another division includes the plastic arts — molding or forming plastic material into a variety of shapes according to the will of the artist or craftsman. It includes modeling in clay or paper mache, the ceramic arts, glass forming, cement work and all sorts of carved or molded forms. Sculpture is a part of this art form. Bricklaying, pouring cement and stone carving should probably be included.

Then, too, there is the matter of our heritage of *all the arts* from past to present to be considered as a part of an arts program in the schools. You may call it art history, art appreciation or whatever, but knowing about arts and artists is an important part of a comprehensive arts program.

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Now that we have considered the broad areas of the arts, what art experiences should be provided for our youngsters in the schools? It is assumed that the school art program is based on the philosophy and pattern of the best practices in art education as set forth in the publications of art education associations, public school systems, and teacher-training departments of colleges and universities. Therefore, we must provide educational activities to help each individual child grow in the arts, develop understandings, appreciations and skills, learn to think and plan creatively in terms of both two- and three-dimensional design, and to learn some of the possibilities and limitations of materials.

At the kindergarten and primary levels the small child experiments and explores. He is finding out what these materials will do for him, how they can help express his ideas and feelings. He should have an opportunity to experiment with all sorts of media — crayons, paints, woods, metals, felt, string, clay, etc. His kindergarten blocks may be of oak, cherry, balsa and pine so that he learns about different kinds of wood. He works in his childish way at his own level. At the intermediate and junior high school levels the pupil develops ways of using this knowledge. He learns to select, arrange and rearrange lines, dark and light areas and colors in two-dimensional patterns and projects. He also learns to select and arrange three-dimensional materials through simple weaving, collage, or ceramics. He develops skill in using art media and tools. In the senior high school he selects more limited areas and begins to gain the specific skills needed in a particular field.

The beginner who has an early opportunity to become acquainted with the different materials used in drawing and painting and who is encouraged to try them out will find it much easier to do better painting and drawing at the intermediate and junior high school levels. This will encourage him, and as his visual conceptions grow he will endeavor to improve his skills accordingly. The child who has had the opportunity to experi-

ment and try out colors in the lower grades will learn to select better color combinations and arrange better color patterns in his junior high school years. His interest in these color patterns may lead him into fabric designing or interior decoration in his high school career.

Of one thing we are sure: art places

a premium on individual differences. Imagination, resourcefulness and inventiveness are important outcomes of art experiences. The ability to experiment, to think independently, to develop an idea, to follow through a given line of thought and to learn to transfer an idea into positive and concrete shape is most important to our way of life. •

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Self Portraits "Sit In" For Pupils

Here's Open House idea which delights parents and that pupils enjoy doing. Told by Mrs. Erma Beitz Fenton who used this idea with great success at the von Steuben School, Peoria, Illinois

These life-size self portraits are really paper cut-outs looking as nearly like the pupils' own selves as youngsters can make them. Each is at desk of child for whom it sits in.

From roll of wrapping paper, cut lengths of 6 ft. (a length per child). Youngsters in turn get their outlines traced (see above sketch). Identify each outline with child's name to avoid any mix-ups.

Use hooks 7 ft. from floor upon which to hang outlines. During art period or at any free moments give pupils

own outlines to paint or crayon to look like themselves.

To be sure, when it comes to actual portraiture, the "likenesses" may be a little far afield but you can pretty well count on clothing and hair being similar and features will possess at least 2 eyes, a nose and mouth.

Day before Open House, have portraits finished. Last afternoon, cut out portraits, to the back of which teacher staples stiffeners (strip of oaktag or cardboard, etc.).

Tape cut-outs, each to seat of child it represents. To add reality have spelling papers or open books on desk and some arms of cut-outs on desk, maybe with pencil in hand.

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Special Interests

(continued from page 23)

excellent imaginations and were interested in all of their subjects at school. They also had a wide variety of interests in all activities at home and in the neighborhood. Many were quite talented with various art media and everyone in the class had a friendly, cooperative spirit. Certain children who learned to plan and work well together would be on a number of projects together. Often those who possessed special art talent had children of less talent with them in the group. This had value, as the talented child could forge ahead using his many creative ideas and the others gained in development of their own imaginations, ingenuity and skill. After a few months, this class had such a backlog of suggestions we couldn't hope to do them all. Some of the children said that they would do them in the summer. Others suggested that I could let my "new children" do them next year.

One little girl, Susie, always worked on about three activities at the same time. She also found time to help different groups, acting as consultant or giving a clever touch to the problem at hand. In September, she and Steve chose to work with paper mache. They said they would make a dragon. After several work periods, they told the children that they had changed their plans and would make Donald Duck. Later they announced that the object now was to be a bird, a very different kind of a bird that no one had ever heard about. Eventually, "Boncline" was finished. The name was a combination of Susie's and Steve's last names.

One day Susie brought a feather duster which had been sent to her mother from Mexico. The feathers were bright-colored and that is how "Boncline" grew such a fabulous tail, wings, topknot and eyebrows. Her color is brown with white polka dots (which have changed in size with each of her three paint jobs). Her bill is a strawberry pink. Her nest is yellow and green poster paper around a

carton. Susie's and Steve's literary efforts resulted in a description all of the children enjoyed. Explaining briefly the characteristics and habitat, they claimed that according to the color of paper that is waved in front of "Boncline" an egg of that color will be laid. A warning is given that if several colors are waved at the same time, the result will be an Easter egg. This was such a great success with the children that Susie and Steve had to get busy and make some paper mache eggs of several colors. "Boncline" became the "Pet of the Year", occupying different display spots in the room the entire term.

A special interest in homes and the enjoyment of lawns and flowers influenced one group to construct a model of a house, patio and yard. Many materials were used. The house was built of cardboard and screening overlaid with plaster of Paris. Corrugated paper painted red was a good roof. Popsicle sticks were woven into the fence. Allen and Steve made a hedge of poster paper trees after their first idea — real twigs set in clay — withered the second day. They devised a roll and cut plan for the trees, cutting the roll into strips and pulling some of the insides out to form the top branches. Beth and Cathy made a feathery bush of green veiling and placed it near the house. The girls made bright-colored paper flowers for the patio and the front edge of the lawn. The path and patio were formed by fitting together pieces of broken clay tiles like flagstones.

With this method of working, groups finish at different times. A number of children in this class formed new groups but several returned to individual work. This might be their choice of some favorite art lesson or a need to finish some personal art work. Many used the extra time to work on the crayon maps we do for our social studies. Others did pictures and designs with chalk, crayon or paint. Also, as at school, individual art work was continued as their special interests inspired them. These special interests of children worked on at school and home, alone or in groups, easily develop into enduring, rewarding hobbies. •

The Marble Spell

(continued from page 13)

to work with. Metamorphic rock is either igneous or sedimentary rock which has been radically changed by forces of nature.

There are different approaches to carving and the instructor must be aware of the advantages and disadvantages of each in order to help the individual student who may respond to one better than the other. The simplest approach is to make a clay sketch in the general shape and proportion of the stone.

There are, in spite of these weighty recommendations, some risks in this approach. Clay and stone are such different materials that the idea in clay may not be appropriate to stone. With stone, the emphasis must be on solidity with strong directional planes moving simply around the figure, and less emphasis on open or exposed forms. If the stone is an odd shape the figure should fit into it without destroying the individuality of the original unique shape. It will help to make a sketch of the proposed figure in clay but instead of modeling it, carve the form out of a piece of clay that has been wedged into a shape similar in size and proportion to the stone.

The sketch is only a stepping stone and the student must be encouraged to have confidence in his ability to make final decisions in the stone with the hammer and chisel rather than in the clay.

The only tools necessary to start the stone carving are the hammer and the point. For a right-hander the point is held in the left hand close enough to the sharp end to control the aim of the point. The point is not aimed straight into the stone (this will dull the tool and possibly fracture the stone) but at an angle to the stone to chip off small pieces at a time.

The first chiseling should be concerned only with the broad general planes and contours of the figure. As the figure is slowly developed and details become evident the point must be aimed away from protrusions like noses and finger

and in towards the large mass of the figure, to prevent pieces from lifting off the main body.

The right hand provides the power with short repeated jabs rather than heavy blows. The wrist is relaxed allowing the arm and shoulder to do the swinging. The hammer hand does the work but the hand that holds the chisel is the one that makes the important decisions and finds the strategic place for the blow to land.

When the figure is roughed out the toothed chisel can be used to clarify forms and establish planes. This tool is held firmly into the stone at an angle more like a scraper than a cutter, with all the teeth in contact with the stone. The bushhammer can be used at this stage, also to clarify form. It should not be applied with too much force because it is only meant to pulverize the outer surface of the stone. Both of these tools leave an interesting texture on the stone which may well be incorporated in the final finish to contrast with the polished areas.

The flat chisel can now be used to smooth the stone or for shaping details like eyes and lips. With semi-hard stones the rasps and files may eliminate the use of the flat chisel, which is actually the most difficult of the cutting tools to control.

In the finishing process the carver has the choice of polishing the whole stone or leaving parts textured with tool marks to contrast with the polished parts. Starting with the coarse rasp gradually work up the surface to be polished with files and sandpapers or emery papers. Alabaster and marble can be highly polished by rubbing with tin oxide mixed with water, or by using other fine abrasives. Most limestones and sandstones cannot be as highly polished, and are often waxed like wood to bring out more luster.

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